

Esplanade Concerts

Twentieth Season

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

At the Edward Hatch Memorial • Storrow Embankment

Arthur Fiedler Conductor and Founder

EVERY EVENING AT 8:30 (OMITTING MONDAYS)

July 6 to July 25, 1948

And Three Children's Concerts Wednesday Mornings at 10:15
(A) (July 7, 14 and 21)

A Brief History of Boston's

ESPLANADE CONCERTS

The twentieth season of the Esplanade Concerts will open at the Hatch Memorial Shell on Tuesday July sixth under the conductorship of Arthur Fiedler. These concerts were started on the personal initiative of Mr. Fiedler as a young violinist of the Boston Symphony Orchestra. By his own efforts he made it possible to initiate the concerts July 4, 1929, as an experimental contribution to Boston's musical life. The term "open air concerts" had come to mean but one thing — performances by a brass band. What was now offered was the playing of a symphonic ensemble. Even the close friends of the young conductor, who backed him, did so without conviction.

What actually occurred was the establishment of the Esplanade Concerts as a favorite annual attraction for audiences of astounding proportions. It did not take long for the series to acquire an annual attendance of somewhere around a quarter of a million persons representing all ages and all walks of life from in and out of Boston. The basic principle of the Esplanade Concerts from the first has been the per-

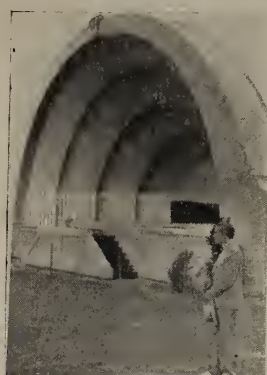


SHELL No. 1 (WOOD)

formance by an orchestra of Boston Symphony musicians, free of admission charge. In the first two seasons they were financed by a small group of public-spirited citizens. With the setback of the great business depression of the thirties, it was a question whether the concerts would be forced to lapse because of the reverses suffered by the sponsors. Mr. Fiedler then decided to ask for a large number of small contributions from the general public. The plan worked. For nineteen consecutive summers the public has had its Esplanade Concerts. Small contributions from thousands have furnished the support.

Unlike other outdoor orchestral series, the Esplanade Concerts are without enclosure, gates, or ticket windows. When you step from the sidewalk onto a vast lawn facing the stage, you are in what passes for an auditorium. You may settle yourself on the grass, stand on the outskirts or hire a chair for a dime, but the chairs are not prearranged. You get yours from a stockpile and put it in any unoccupied territory you like. No matter how affluent you may be, you cannot hire a reserved seat.

This scheme of affairs has shaped the character of the concerts through the years. Aiming to attract a new public to orchestral music, Mr. Fiedler introduced the orchestral repertory by easy



SHELL No. 2 (STEEL)

stages. When symphonies appeared, one or two movements only were played in a single evening. In the seventh season (1935) Mr. Fiedler tested the orchestral taste of his audiences with all nine of the Beethoven symphonies (excepting the vocal finale of the Ninth). That venture was a success — it opened new horizons to numberless listeners. The four Brahms symphonies were announced for 1936. Friends admonished the conductor that his intentions were better than his judgment. Actually the symphonies were received with the greatest enthusiasm by undiminished crowds. Similar progress has been made through the succeeding years. A great

OPENING PROGRAM

TUESDAY, JULY 6, 1948, AT 8:30 P.M.

- *"The Stars and Stripes Forever," March... *Sousa*
- *Overture to "The Merry Wives of Windsor" *Nicolai*
- Largo from the "New World" Symphony... *Dvořák*
- *Invitation to the Dance *Weber-Berlioz*

The Star-Spangled Banner

Speech by Edward A. Weeks, Jr.

"Governor Bradford" March *Anderson*

Speech by Governor Robert Bradford

Overture to "Egmont" *Beethoven*

Concert Rondo in D major, K. 382, for

Piano and Orchestra *Mozart*

Soloist: Luise Vosgerchian

Suite from "The Comedians" *Kabalevsky*

Prologue—Galop—Gavotte—Epilogue

*Fiddle Faddle *Anderson*

Ride of the Valkyries *Wagner*

NOTE. The first four numbers were played on the first of all Esplanade Concert programs, July 4, 1929.

FIRST CHILDREN'S CONCERT OF 1948

WEDNESDAY, JULY 7, 1948, AT 10:15 A.M.

- *"The Stars and Stripes Forever," March... *Sousa*
- *Overture to "Light Cavalry" *Suppé*
- Little Fugue in G minor *Bach-Cailliet*
- *Three Dances from
- "The Bartered Bride" *Smetana*
- Polka—Furiant—Dance of the Comedians
- *"Sleeping Beauty" Waltz *Tchaikovsky*
- Sleigh Ride *Anderson*
- *"Pomp and Circumstance," March *Elgar*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

DMITRI KABALEVSKY (b. 1904)

Pupil of Nicolas Myaskovsky, the grand old man of contemporary Russian composers, he has written chamber music, symphonies, overtures—and criticism.

ARAM KHATCHATOURIAN (b. Tiflis, 1903)

Aged 19 before he became absorbed in music, he studied in Moscow with Gnessin, a pupil of Rimsky-Korsakov. After two years' study of the 'cello, he concentrated on composition from 1929 to 1934 at the Moscow State Conservatory, under Myaskovsky and Vassilenko.

SYMPHONY "FROM THE NEW WORLD"—DVOŘÁK

Once thought to be an exploitation of American Negro and Indian folk themes, it is now considered to be chiefly the expression of feeling of a sensitive, observant and homesick Czech stranded in America.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

WEDNESDAY, JULY 7, 1948, AT 8:30 P.M.

- *Wedding March from
- "The Golden Cockerel" *Rimsky-Korsakov*
- Classical Symphony *Prokofieff*
- I. Allegro con brio III. Gavotte
- II. Larghetto IV. Finale
- Ave Maria *Schubert-Wilhelmj*
- Solo Violin: Gaston Elcus
- Overture to "Sakuntala" *Goldmark*

THE STAR-SPANGLED BANNER

- *Masquerade Suite *Khatchatourian*
- Valse—Nocturne—Mazurka—Romance—Galop
- Prize Song from
- "Die Meistersinger von Nürnberg" .. *Wagner*
- *"Thunder and Lightning" Polka *Strauss*

THURSDAY, JULY 8, 1948, AT 8:30 P.M.

PAUL CHERKASSKY Conducting

- Symphony No. 5 in E minor, "New World" *Dvořák*
- I. Adagio; Allegro molto
- II. Largo
- III. Scherzo; Molto vivace
- IV. Allegro con fuoco

THE STAR-SPANGLED BANNER

- Prelude to "Le Déluge" *Saint-Saëns*
- Violin Solo: Gaston Elcus
- Symphonic Poem, "Finlandia" *Sibelius*
- *Caucasian Sketches *Ippolitov-Ivanov*
- In the Mountain Pass—In the Village—
- Procession of the Sardar

The Baldwin is the official piano of the Esplanade Concerts.

CONCERT RONDO — MOZART.

Mozart in 1782 wrote a second finale to his early piano concerto of 1773 (in D major, K 175) for a concert in Vienna, to please the Viennese taste. He called it a rondo, but it is really a set of variations. No record is at hand of a previous performance in Boston.

The cadenza which Miss Vosgerchian will perform was written for her by Erwin Bodky.

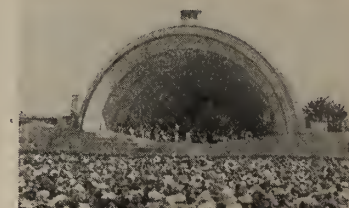
CLASSICAL SYMPHONY — PROKOFIEFF.

With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In less than fifteen minutes, he does it all — although Mozart's greatest symphonies require almost double that time.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

deal of the symphonic repertory is now familiar, and received with delight. Such contemporaries as Prokofieff and Shostakovich have taken their place on the programs, and concertos in whole or in part. Meanwhile, the popular repertory is not disdained. Since 1938 there have been concerts for children on Wednesday mornings with programs instructive but persuasive too.

Continually making their way in public affection and official regard, the Esplanade Concerts have been accorded progressive improvements in facilities. For the first five years the orchestra, numbering forty-six musicians, played in a wooden shell constructed at the expense — certainly not too severe — of the Metropolitan District Commission, in whose jurisdiction the grounds



SHELL No. 3 (GRANITE)
—EDWARD HATCH MEMORIAL

belonged. A larger orchestra and larger shell, this one of welded steel plates, took over in 1934. On July 2, 1940, the present granite Hatch shell was dedicated. The major part of the cost (\$240,000) was derived from the bequest of Maria Hatch, left for the purpose of erecting a memorial to her brother Edward. The orchestra is now approximately double that of 1929.

Such is the result of a venture by a Boston Symphony Orchestra violinist, twenty years ago, to open the gates of the symphonic world, opposing financial timidity, and the fear of the untried.

For years the Trust Department of the Merchants National Bank has voluntarily handled contributions made payable to the Esplanade Concerts Fund.

If in any degree you can help share the financial support as well as the enjoyment of this music, leave a contribution at one of the program-distribution booths. Or mail it to the Esplanade Concerts Fund, Merchants National Bank, 513 Boylston Street, Boston 16.

THE BOSTON SYMPHONY CONCERTS

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EDWARD HATCH MEMORIAL

NAMES OF COMPOSERS LETTERED IN BRONZE ON HATCH MEMORIAL

16th CENTURY

Byrd
Lasso
Monteverdi
Palestrina

17th CENTURY

Buxtehude
Corelli
Couperin
Lully
Purcell
Scarlatti

18th CENTURY

Bach
Boccherini
Gluck
Gretry
Handel

Haydn

Mozart
Rameau
Vivaldi

19th CENTURY

Albeniz
Auber
Beethoven
Bellini
Berlioz
Bizet
Borodin
Brahms
Bruckner
Chabrier
Chadwick
Cherubini
Chopin
Donizetti

Dukas

Dvořák
Fauré
Foote
Foster
Franck
Gounod
Grieg
Humperdinck
Leoncavallo
Liszt
MacDowell
Mason
Massenet
Mendelssohn
Meyerbeer
Moussorgsky
Offenbach
Paine

Rimsky-Korsakov

Rossini
Rubinstein
Saint-Saëns
Schubert
Schumann
Smetana
Sousa
Tchaikovsky
Verdi
Wagner
Weber
Wolf

20th CENTURY

Debussy
Delius
d'Indy

Gershwin

Gilbert
Glazounov
Griffes
Hadley
Herbert
Loeffler
Mahler
Puccini
Ravel
Respighi
Roussel
Scriabin
Sibelius
Strauss
Stravinsky

Twentieth Season of the Esplanade Concerts • Arthur Fiedler, Conductor

FRIDAY, JULY 9, 1948, AT 8:30 P.M.

Toccata *Frescobaldi-Kindler*
Symphony No. 8, in F major *Beethoven*
I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di Menuetto
IV. Allegro vivace

*"España" Waltz *Waldteufel*
Irish Tune from County Derry... *Arranged by Grainger*
Curtain Time *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—
"Brigadoon"—"High Button Shoes"
Russian Sailors' Dance from
"The Red Poppy" *Glère*

SATURDAY, JULY 10, 1948, AT 8:30 P.M.

*Marche Militaire *Schubert*
Overture to "Euryanthe" *Weber*
Clair de Lune *Debussy*
Finale from the
Symphony No. 4 in F minor *Tchaikovsky*

Three Movements from "Peer Gynt" Suite..... *Grieg*
Morning Mood—Anitra's Dance—In the Hall of
the Mountain King

*Chicken Reel *Anderson*
Selection from "Brigadoon" *Loewe*
American Patrol *Meacham*

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of the Esplanade Concerts*

EIGHTH SYMPHONY. Sad, worried, in ill health when he composed this, Beethoven here gives us one of his most joyous works. He had a special affection for this symphony, which he called "my little one."

"ESPAÑA" WALTZES.

The composer did not go direct to Spain for his waltz themes, but fashioned them from Chabrier's rhapsody, "España."

IRISH TUNE FROM COUNTY DERRY. Long ago it was known as "Farewell to Cucullain," as Kreisler calls it in his violin transcription.

The Swiss musicologist, Karl Nef, observes: "It has been said that Irish folk music is, on the whole, the finest that exists; that for sheer beauty of melody, Schubert, Mozart, and Irish folk songs constitute 'a triad unchallenged in the whole range of art.'"

THE RED POPPY — RHEINHOLD GLIERE.

The Russian Sailors' Dance is from the ballet, "The Red Poppy" first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai-Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

OVERTURE TO "EURYANTHE"—WEBER (1786-1826)

The themes are drawn from several love-songs of the hero, with intervening attention to the sinister influence of the ring stolen from the tomb of the heroine's sister.

This is the story of the opera. Adolar, a French knight, proclaims at the court of King Louis his confidence that his betrothed, Euryanthe, is an absolute paragon of fidelity to him. Lysart, an unprincipled rival, boasts that he will controvert this claim. Euryanthe has innocently made a confidante of the lady Eglantine, who herself is in love with Adolar. To this unsuitable confidante, Euryanthe reveals a secret previously shared with Adolar alone—that her sister has died by self-destruction. Eglantine steals the ring of the sister from her tomb, and maliciously gives it to Lysart. On seeing the ring, Adolar falsely believes that Euryanthe has turned her affections toward Lysart. This suspicion is so strong that Adolar attempts to kill Euryanthe by abandoning her in a desert. There she is rescued by King Louis. Meanwhile, Lysart prepares to marry Eglantine. When the king pretends that Euryanthe is dead, Eglantine declares her own love for Adolar. She is promptly stabbed by Lysart. Then Euryanthe appears, Adolar and she overlook the past unpleasantness, and Lysart is led off to punishment.

CLAIR DE LUNE — DEBUSSY.

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussy in character." In it, he says, "we find the entire Debussy of the future."

OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART.

Life-like, the music mingles the moods of dignity and jollity that may be expected to hover over a wedding. These moods are the entire substance of the overture. None of the wonderful melodies sung in the opera enter here.

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvy, Mozart staged the sequel in 1786, Rossini dealt with the start 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732-1899), who wrote under the name of Beaumarchais.

SUNDAY, JULY 11, 1948, AT 8:30 P.M.

"A Mighty Fortress Is Our God" *Luther-Cailliet*
Overture to "The Marriage of Figaro" *Mozart*
*Prelude to "Lohengrin" *Wagner*
Finale from the Symphony in D minor *Franck*

Concerto No. 2, in C minor, for
Piano and Orchestra *Rachmaninoff*
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando
Soloist: Bernhard Weiser

TUESDAY, JULY 13, 1948, AT 8:30 P.M.

*Entrance of the Boyards *Halvorsen*
Overture to "Gwendoline" *Chabrier*
"Spring" for Strings *Grieg*
*Matinées Musicales, Suite of
Movements from Rossini *Britten*
March—Nocturne—Waltz—Pantomime—Moto
Perpetuo (Solfeggi e Gorgheggi)

Concerto for Piano and Orchestra in E-flat..... *Liszt*
Soloist: Luise Vosgerchian
"By the Beautiful Blue Danube," Waltzes..... *Strauss*

MATINÉES MUSICALES—BRITTEN.

The themes for the March and the Waltz are derived from the delightful ballet music from Rossini's great opera, "William Tell." Other themes are from the piano compositions, "Sins of My Old Age."

This suite and "Soirées Musicales" were composed as ballet music for Lincoln Kirstein's American Ballet Theatre.

Solfeggi and gorgheggi may be freely translated as "scales and warbles."

SECOND CONCERTO—RACHMANINOFF. First American performance with the composer as soloist was with the Boston Symphony Orchestra in New York, on December 3, 1908. The work is notable for its subtle exploitation of the piano's tonal resources.

BY THE BEAUTIFUL BLUE DANUBE. Plan of the composition: Introduction—Succession of five admirably compatible waltzes—Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss's more than 400 waltzes—or, shall we say, waltz suites?

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Chairs furnished by Jackson Chairs, Inc.

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MUSIC PLAYED AT ESPLANADE CONCERTS

1929-1948 INCLUDES:

<i>Ballets by:</i>	<i>Light Opera</i>	<i>Musical</i>	Mozart	<i>Suites by:</i>
Britten	(<i>excerpts</i>	<i>Comedy,</i>	Nicolai	Bach
Copland	<i>from) by:</i>	<i>Film</i>	Pièrné	Bizet
Delibes		<i>Music,</i>	Ponchielli	Corelli
Glazounov	deKoven	<i>by:</i>	Puccini	Debussy
Glière	Flotow, von		Rimsky-Korsakov	Delibes
Gluck	Friml	Berlin	Rossini	Grieg
Gounod	Herbert	Gershwin	Saint-Saëns	Hadley
Khatchatourian	Kalman	Kern	Smetana	Holst
Massenet	Lehar	Porter	Strauss, R.	Mendelssohn
Pièrné	Offenbach	Rodgers	Tchaikovsky	Rimsky-Korsakov
Ponchielli	Straus, O.	Romberg	Verdi	Saint-Saëns
Rameau	Strauss, J.	Youmans	Wagner	Tchaikovsky
Ravel	Sullivan		Weber	
Rossini	Suppé, von	<i>Opera</i>	Wolf-Ferrari	<i>Symphonies by:</i>
Saint-Saëns		(<i>excerpts</i>		Beethoven
Schubert	<i>Marches by:</i>	<i>from) by:</i>	<i>Overtures by:</i>	Brahms
Shostakovitch	Beethoven	Auber	Beethoven	Dvorak
Tchaikovsky	Berlioz	Beethoven	Brahms	Franck
Verdi	Elgar	Bizet	Copland	Haydn
<i>Concertos by:</i>	Ganne	Borodin	Goldmark	Mendelssohn
Beethoven	Goldman	Donizetti	Hadley	Mozart
Bruch	Mendelssohn	Flotow, von	Mendelssohn	Prokofieff
Grieg	Planquette	Glinka	Schubert	Schubert
Handel	Reeves	Gluck	Tchaikovsky	Tchaikovsky
Liszt	Saint-Saëns	Gounod		<i>Tone</i>
Mendelssohn	Schubert	Granados	Casella	<i>Poems by:</i>
Mozart	Sousa	Humperdinck	Chabrier	Debussy
Rachmaninoff	Tchaikovsky	Mascagni	Enesco	Ippolitov-Ivanov
Schumann	Verdi	Meyerbeer	Gershwin	Liszt
Tchaikovsky		Moussorgsky	Herbert	Mendelssohn
Wieniawski			Liszt	Sibelius
				Smetana

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SECOND CHILDREN'S CONCERT WEDNESDAY MORNING, JULY 14, AT 10:15 A.M.

- *Prelude to Act III, "Lohengrin" *Wagner*
 *Overture to "William Tell" *Rossini*
 Pizzicato from the Fourth Symphony *Tchaikovsky*
 First Movement from the Concerto in A minor
 for Piano and Orchestra *Grieg*
 Soloist: Anton Kuerti
 *Three Movements from the
 "Masquerade" Suite *Khatchatourian*
 Waltz—Mazurka—Galop
 The Toy Trumpet *Scott*
 *Fiddle Faddle *Anderson*
 American Patrol *Meacham*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

WEDNESDAY, JULY 14, 1948, AT 8:30 P.M.

- French Military March *Saint-Saëns*
 Overture to "Robespierre" *Litolff*
 Prelude to "The Afternoon of a Faun" *Debussy*
 *"España," Rhapsody *Chabrier*

THE STAR-SPANGLED BANNER

- Concerto in A minor for Piano and Orchestra... *Grieg*
 I. Allegro molto moderato
 II. Adagio
 III. Allegro moderato molto e marcato
 Soloist: Tung Kwong-Kwong

OVERTURE TO "WILLIAM TELL" — ROSSINI.

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Soldiers.

The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

The March of the Swiss Soldiers at the conclusion of the overture is based on a quick-step which Rossini presented to the citizens of Vienna, where he had enjoyed great success in 1822, to the annoyance of Beethoven. Vienna sent Rossini away with a banquet in his honor and the gift of a silver vase containing 3,500 ducats.

PIANO CONCERTO IN A MINOR, OPUS 16—GRIEG.
 Fervent admiration of this work was voiced by Tchaikovsky. He praised it for charm, passion, vitality, originality and beauty.

"MASQUERADE" — KHATCHATOURIAN.

Its inspiration was the drama by Mikhail Lermontov, who has been called the Russian Shelley. He wrote it at the age of 20 shortly after he left school. His epic "Demon" from which the libretto of Rubinstein's opera was culled was finished the same year after five years' labor. Born in 1814, Lermontov at the age of 27 met the same fate as Pushkin—death by a duelist's bullet.

LEROY ANDERSON.

Born in Cambridge, Mass. Graduate of Harvard, where he took up musical studies with Piston and Enesco.

Noted as an arranger, he prefers to be known as a composer in his own right, and as such has won his place with such delightful works as Jazz Legato, Jazz Pizzicato, Serenata, Fiddle Faddle, and Sleigh Ride.

TUNG KWONG KWONG.

In her native Shanghai, she studied piano with Mario Paci, pupil of Liszt, became soloist with the local Philharmonic. Prior to her arrival in the United States a little over a year ago, she played before China's National Assembly. In New York, studied with Schnabel. Her mother is a New England Conservatory alumna, her father Principal of Shanghai Teachers' College.

OVERTURE TO "THE GYPSY BARON"—JOHANN STRAUSS, JR.

A romance by Jokai, the "Hungarian Dumas," inspired the libretto.

Due to political difficulties with the Austrian government, the family of the hero, Sandov Barinkay, have fled from their Hungarian estate, taking him as a child. Returning as a youth, he finds the estate run down and overrun with gypsies. He falls in love with Arsena, daughter of a neighbor. But the pretty lass enrages him by refusing to marry anyone without the title of baron. Distracted, Sandov joins the gypsies. They adopt him and make him a Gypsy Baron. He marries the chieftain's daughter, Saffi. Finding a rich buried treasure, he finds himself subject to imprisonment for not reporting the find to the Austrian authorities. But he gains amnesty by presenting the treasure to the government, and joining the army with his entire band. In the last act he returns in triumph, rewarded for his bravery with a real baronetcy. To cap all, Saffi turns out to be no gypsy, but daughter of the Pasha who in olden times had dwelt in his family's castle.

LARGO—Handel (1685-1759)

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes"—a fiasco.

DREAMS—WAGNER (1813-1883)

Between the years 1857 and 1859 Richard Wagner wrote a series of *Five Poems* for soprano and pianoforte to texts by Mathilde Wesendonck, to whom he dedicated his magnificent opera *Tristan and Isolde*, also completed in these years. Two of these songs, *Dreams* and *In the Greenhouse*, he named "Studies for *Tristan and Isolde*."

THURSDAY, JULY 15, 1948, AT 8:30 P.M.

- *Entrance of the Guests into the Wartburg
 from "Tannhäuser" *Wagner*
 Overture to "The Flying Dutchman" *Wagner*
 Dreams *Wagner*
 *Marche Slave *Tchaikovsky*

THE STAR-SPANGLED BANNER

- *Overture to "The Gypsy Baron" *Strauss*
 *Largo from "Xerxes" *Handel*
 Solo Violin: Gaston Elcus
 Fugato On A Well-Known Theme *McBride*
 España Caní *Marquina-Gould*

FRIDAY, JULY 16, 1948, AT 8:30 P.M.

EMIL ARCIERI Conducting

- Polonaise from Suite No. 3 *Tchaikovsky*
 Overture to "La Forza Del Destino" *Verdi*
 Third and Fourth Movements from
 Symphony No. 1 *Brahms*

THE STAR-SPANGLED BANNER

- Entrance of the Gods Into Valhalla
 from "Das Rheingold" *Wagner*
 *"Where the Citrons Bloom," Waltzes *Strauss*
 *Prelude in C-sharp minor *Rachmaninoff*
 American Patrol *Meacham*

*The Baldwin is the official piano
 of the Esplanade Concerts.*

ENTRANCE OF THE GUESTS

The Landgrave calls his minstrel knights together to the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion of one of the most imposing processions ever composed.

OVERTURE TO "THE FLYING DUTCHMAN"—RICHARD WAGNER (1813-1883)

Certainly this overture ranks with such great dramatic conceptions as Beethoven's *Coriolanus* and *Egmont*; it is an eloquent forerunner of Wagner's later work.

The motive thundered out by the trombones at the beginning is the Dutchman's, and the searingly discordant figure that follows signifies the curse placed upon the Dutchman for swearing that he would round the Cape of Good Hope though Hell itself should defy him. He is doomed to sail the seas endlessly, release only to be attained through a faithful woman's love. Once every seven years he may come on shore to seek his redeemer.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by Jackson Chairs, Inc.

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THE BOSTON SYMPHONY CONCERTS

Those who are enjoying the Esplanade Concerts are reminded of two opportunities to hear the full Boston Symphony Orchestra under its regular conductor, Serge Koussevitzky. The famous orchestra will shortly open the Berkshire Festival of 1948 at Tanglewood, the summer home of the Orchestra at Lenox, Massachusetts, where amid the beauties of the Berkshire Hills fifteen concerts will be given between July 18 and August 15. Those interested may obtain full program and ticket information by applying at Symphony Hall or addressing the Festival office, Tanglewood, Lenox, Massachusetts.

Next October the Boston Symphony Orchestra will begin its Sixty-Eighth Season in Symphony Hall. This will be the Twenty-fifth Anniversary Season of Dr. Koussevitzky and his last as the regular conductor of the Orchestra. There are four series of concerts in Symphony Hall -- twenty-four Friday afternoons, twenty-four Saturday evenings, nine Tuesday evenings and six Sunday afternoons.

Although these series are almost fully subscribed for the season, it is still possible to obtain good season tickets for the Sunday afternoon series. These concerts, occurring at approximately monthly intervals, will be given on October 24, November 21, January 2, January 30, February 27, and April 24. Tickets for the six concerts may be had at the subscription office at \$7.20, \$10.80, \$14.40, \$18 (tax included). CO 6-1492.

Esplanade Concerts

Twentieth Season

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

At the Edward Hatch Memorial • Storrow Embankment

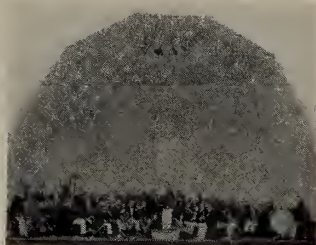
Arthur Fiedler, Conductor and Founder

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July 6 to July 25, 1948

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(D) (July 7, 14 and 21)

Growth of the Esplanade Concerts



SHELL No. 1 (WOOD)



SHELL No. 3 (GRANITE)
EDWARD HATCH MEMORIAL

1929: Orchestra
of 43 Players

1948: Orchestra
of 85 Players



SHELL No. 2 (STEEL)

Wooden Shell
1929-1933

Steel Shell
1934-1939

Granite Shell
1940-

Will the Fund Grow in this 20th Season?

A Message from Gov. Bradford:

"Is it too much to expect that in this anniversary season the goal could be attained of having as many donors as there are at one single concert, at least twenty thousand?"

Twentieth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

SATURDAY, JULY 17, 1948, AT 8:30 P.M.

G. WALLACE WOODWORTH *Conducting*

Knightsbridge March from "London" Suite *Coates*
Serenade for Strings,

"Eine Kleine Nachtmusik" *Mozart*

I. Allegro

II. Romanza: Andante

III. Menuetto: Allegretto

IV. Rondo: Allegro

From Symphony No. 6, "Pathetic" *Tchaikovsky*

II. Allegro con grazia III. Allegro molto vivace

THE STAR-SPANGLED BANNER

*Overture to "Russlan and Ludmilla" *Glinka*

Prelude to "Khovanstchina" *Moussorgsky*

Third Slavonic Dance, in A-flat *Dvorák*

*Prayer of Thanksgiving *Valerius*

SUNDAY, JULY 18, 1948, AT 8:30 P.M.

G. WALLACE WOODWORTH *Conducting*

Rakoczy March *Berlioz*

*Scherzo from the Octet *Mendelssohn*

Second Movement from

Symphony No. 3 in F major *Brahms*

*Fifth Hungarian Dance *Brahms*

THE STAR-SPANGLED BANNER

"Up the Street," March *Morse*

Ase's Death from "Peer Gynt" *Grieg*

*"Emperor" Waltzes *Strauss*

Finale of the Fifth Symphony *Tchaikovsky*

*The Baldwin is the official piano
of the Esplanade Concerts*

OVERTURE "SAKUNTALA" — CARL GOLDMARK.

Inspired by the masterpiece of India's greatest poet-dramatist, Kalidasa, Schubert left an unfinished opera on the same subject.

The title is the name of the heroine, daughter of a nymph. During a hunting expedition, King Dushianta discovers Sakuntala and falls in love with her. He gives her a ring, bids her come to his palace to be his bride, showing the ring for entrance. But she loses it in a river. This casts an evil spell on the king, so that when she arrives, he has no memory of her. All is well after a fisherman finds the ring.

In the music it is easy to detect themes for the king's hunting party, and the rippling of the water, together with mood suggestions. Over all is an Oriental atmosphere, in creating which the Hungarian composer excelled (for example, in his opera, "The Queen of Sheba").

OVERTURE TO "RUSSLAN AND LUDMILLA"—GLINKA (1804-1857).

Ludmilla is a Russian princess. In the midst of a reception given to her suitors by her father, she is caused to vanish by enchantment. Her father promises her hand to the suitor who shall find and restore her. Russlan, whom she loves, ardently undertakes the mission. Befriended by a wizard, who gives him a magic sword, Russlan fights his way through to her place of captivity. He cannot rouse her from an enchanted slumber, but returns her to her father's palace. There she awakens when Russlan slips a magic ring upon her finger. Her father keeps his promise, and the opera ends in joyous celebration.

EMPEROR WALTZES — JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

The introduction is a march of Mozartean flavor. Elsewhere there are little allusions to Wagner and to the Austrian peasants' dance, the Landler.

SYMPHONY NO. 5—TCHAIKOVSKY (1840-1893).

Man's struggle with fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major, significant of triumph over fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

SIGURD JORSALFAR—EDVARD GRIEG (1843-1907)

Besides the Triumphal March, Grieg wrote two other large orchestral pieces for Bjornson's play—an Overture, and "In the King's Hall." These three compositions, with the "Peer Gynt" music and the Piano Concerto in A, constitute the major items in his small output of large-scale orchestral works. He wrote no symphonies.

"ROMEO AND JULIET," OVERTURE-FANTASY — TCHAIKOVSKY.

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

VALE TRISTE — SIBELIUS (b. Finland, 1865).

From incidental music to a drama, "Kuolema."

As a son sleeps in exhaustion after watching at the bedside of his dying mother, strange music draws near. The woman rises, waltzes amidst unseen other dancers. She sinks down wearily, dances again with renewed vigor. There is a knock at the door. As the music hushes, Death stands before the woman, who greets him with a piteous cry.

CLASSICAL SYMPHONY — PROKOFIEFF.

True to eighteenth century precept, the first movement of the Classical Symphony is in sonata form—exposition, built around two themes; development or working-out; recapitulation. The three remaining movements supply contrasts of pace.

TUESDAY, JULY 20, 1948, AT 8:30 P.M.

PAUL CHERKASSKY *Conducting*

Triumphal March from "Sigurd Jorsalfar" *Grieg*

Overture to "Ruy Blas" *Mendelssohn*

Third and Fourth Movements from

the Second Symphony *Sibelius*

THE STAR-SPANGLED BANNER

Overture-Fantasia, "Romeo and Juliet" .. *Tchaikovsky*

Valse Triste *Sibelius*

Overture to "Rienzi" *Wagner*

THIRD CHILDREN'S CONCERT

WEDNESDAY, JULY 21, 1948, AT 10:15 A.M.

Hands Across the Sea *Sousa*

Overture to "Orpheus in the Underworld" .. *Offenbach*

Scherzo from the "Eroica" Symphony *Beethoven*

Fairy Tale *Johnny Frissora*

(The Composer at the Piano)

"The Animals' Carnival," Grand

Zoological Fantasy *Saint-Saëns*

Introduction and Royal March of the Lion—Cocks and Hens

—Horses of Tartary (Fleet Animals)—Tortoises—The Elephant—Kangaroos—Aquarium—Personages with Long Ears

—The Cuckoo in the Depth of the Forest—Aviary (Solo Flute: JAMES PAPPOUTSAKIS)—Pianists—Fossils—The Swan (Solo

Violoncello: HIPPOLYTE DROEGHMANS)—Finale

Soloists: LUISE VOSGERCHIAN and LEO LITWIN

Jazz Legato and Jazz Pizzicato *Anderson*

March "The Princess Elizabeth" from

"The Three Elizabeths" *Coates*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

WEDNESDAY, JULY 21, 1948, AT 8:30 P.M.

Wedding March from

"The Golden Cockerel" *Rimsky-Korsakov*

Classical Symphony *Prokofieff*

I. Allegro con brio III. Gavotte

II. Larghetto IV. Finale

Ave Maria *Schubert-Wilhelmj*

Solo Violin: Gaston Elcus

Overture to "Sakuntala" *Goldmark*

THE STAR-SPANGLED BANNER

Concerto for Piano and Orchestra in E-flat *Liszt*

Soloist: Luise Vosgerchian

Masquerade Suite *Khatchatourian*

Valse—Nocturne—Mazurka—Galop

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To those who are able to contribute:

Your fair share of support of the Esplanade Concerts Fund is urgently needed to prevent a record deficit for the Twentieth Season of these concerts.

Twentieth Season of the Esplanade Concerts ★ Arthur Fiedler, Conductor

THURSDAY, JULY 22, 1948, AT 8:30 P.M.

Overture to "The Barber of Seville" *Rossini*
Suite for Strings *Corelli*
Sarabande — Gigue — Badinerie
Prize Song from "Die Meistersinger
von Nürnberg" *Wagner*
*Divertissement *Ibert*
Introduction — Cortège — Nocturne — Valse —
Parade — Finale

THE STAR-SPANGLED BANNER

Selection from "Porgy and Bess" *Gershwin*
Rumbalero *Camarata*
Sleigh Ride *Anderson*
*Thunder and Lighting Polka *Strauss*

FRIDAY, JULY 23, 1948, AT 8:30 P.M.

MALCOLM HOLMES Conducting

*Coronation March from "The Prophet" .. *Meyerbeer*
*Overture to "The Roman Carnival" *Berlioz*
Air on the G String *Bach-Wilhelmj*
Fourth Movement from Symphony No. 2 *Brahms*

THE STAR-SPANGLED BANNER

Waltz of the Flowers *Tchaikovsky*
Holiday for Strings *Rose*
Selection from "Oklahoma" *Rodgers*
*Pomp and Circumstance" March *Elgar*

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SUITE FOR STRINGS — CORELLI (1653-1713).

This Suite was arranged from movements of 12 sonatas for stringed instruments published in Rome, 1700.

OPERAS WITHOUT VIOLENCE.

Five comedy-grand operas—with plots in which nobody gets killed—are among the greatest gems of all operatic works, despite the competition of the more sinister variety. They are: Mozart's "Marriage of Figaro" (1785); Rossini's "Barber of Seville" (1816); Wagner's "Mastersingers of Nuremberg" (1868); Verdi's "Falstaff" (1893); and Richard Strauss' "Rose Cavalier" (1911).

DIVERTISSEMENT — JACQUES IBERT.

Iridescence of orchestral coloring, and sardonic humor, are adroitly combined here by this composer of the modern French school of witty composition.

RHAPSODY IN BLUE—GERSHWIN (1898-1937)

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

Serious works both composed and orchestrated by Gershwin were: Concerto in F (1925), "An American in Paris" (1928), Second Rhapsody (1931-2), and "Porgy and Bess," his folk opera (1935).

AIR ON THE G STRING. The melody was taken from J. S. Bach's D major Suite No. 3. It was transposed by the eminent violinist, Wilhelmj, to be played entirely on the silver-wound G string, lowest pitched string of the violin, with the purpose of enhancing the sonority of the tune.

FUGUE.

The word *fugue* is derived from the Latin word for "flight" (*fuga*), used to summarize the idea of a piece of music in which a theme is in flight from other themes.

BOSTON COMMANDERY MARCH—CARTER (1841-1934).

For more than half a century it was said around Boston that "no important affair would be complete without Carter's Band."

Thomas M. Carter and his men played in many parts of the country for conclaves of the Knights Templar. Of this activity this march is his memorial.

CHESTER—WILLIAM BILLINGS.

Born in 1746 in Boston, where he died in 1800, Billings was one of the most fantastic characters in the annals of music in America or anywhere else. A tanner with a powerful bass voice, he advanced himself, self-taught, from choir-singer to singing teacher and composer. Giving up the tanning trade, he became America's first native-born professional composer.

The one piece of native American composition known to have been sung by the soldiers of the American Army in the Revolution was Billings' tune entitled "Chester." Its words, written by him, run, in part:

"Let tyrants shake their iron rod,
And Slavery clank her galling chains!
We fear them not, we trust in God.
New England's God forever reigns!

"The foe comes on with haughty stride,
Our troops advance with martial noise.
Their Vet'runs flee before our Youth,
And Generals yield to beardless Boys."

"BOSTONIA" SUITE.

Jacobus Langendoen, first 'cello of the Pops Orchestra, and composer of symphonic works, made the skilful orchestration from the piano piece by Keith Brown, head of Music Dept. of Mt. Ida Junior College.

"BOLERO"—MAURICE RAVEL (1875-1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

SATURDAY, JULY 24, 1948, AT 8:30 P.M.

MALCOLM HOLMES Conducting

Academic Festival Overture *Brahms*
Little Fugue in G minor *Bach-Cailliet*
Pavane for a Dead Infanta *Ravel*
Polovetzian Dances from "Prince Igor" *Borodin*

THE STAR-SPANGLED BANNER

"Tales from the Vienna Woods," Waltzes *Strauss*
Selection from "Carousel" *Rodgers*
*Sixth Hungarian Dance *Brahms*
*March of the Priests from "Athalia" *Mendelssohn*

CLOSING CONCERT

SUNDAY, JULY 25, 1948, AT 8:30 P.M.

"Boston Commandery" March *Carter*
"Chester" (Revolutionary Hymn) ... *William Billings*
(b. Boston, 1746; d. there 1800)
"Bostonia" Suite *Brown*
On Boston Common — Sunday Morning on
Beacon Hill — On the Esplanade
Two Dances from the Ballet, "Gayane" *Khatchaturian*
Dance of the Rose Maidens — Sabre Dance
*Bolero *Ravel*

THE STAR-SPANGLED BANNER

Eire Suite *Arranged by Anderson*
Irish Washerwoman
The Minstrel Boy
The Last Rose of Summer
(Solo Violin: Rolland Tapley)
The Rakes of Mallow
*Warsaw Concerto for Piano and Orchestra *Addinsell*
Soloist: Leo Litwin
Prelude to "Die Meistersinger von Nürnberg" *Wagner*

EIRE SUITE — LEROY ANDERSON

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers. Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "Groves of Blarney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

WARSAW CONCERTO — RICHARD ADDINSELL.
From music written for the English film, "Dangerous Moonlight," shown in the United States as "Suicide Squadron." The hero is a Polish pianist who fights beside the British as an aviator.

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